

TIPS TO TEACHERS ..



BY ADELICE MC CALL



NORTH CAROLINA
SYMPHONY
ORCHESTRA



CHILDREN'S
CONCERTS



1981-1982





T I P S T O TEACHERS

By Adeline McCall

CONTENTS

2	Getting Ready for Your North Carolina Symphony Orchestra Concert SEASON 1981-1982	
3	Information for Teachers on the Children's Concert Program	2
3 - 6	A MIDSUMMER NIGHT'S DREAM Wedding March	Mendelssohn 5
7	THE PERCUSSION SCORE	
8 - 9	THE STAR-SPANGLED BANNER	National Anthem
10 - 11	THE FIREBIRD BALLET SUITE The Infernal Dance of King Kastchei Finale	Stravinsky 3
12 - 14	SYMPHONY No. 5 in C Minor, Op. 67 First Movement - <u>Allegro con brio</u>	Beethoven 5
15 - 16	GIRL CRAZY Overture	Gershwin 6
17	I'D LIKE TO TEACH THE WORLD TO SING	Backer
18 - 21	CAPRICCIO ESPAGNOL Fourth Movement - Scene and Gypsy Song Fifth Movement - Fandango Asturiano	Rimsky-Korsakoff 8
22 - 24	Movement and Music FREEDOM IN MOVEMENT EXPRESSION EXPLORING DIFFERENT TYPES OF FREE MOVEMENT	30
25 - 28	Bibliography BOOKS FILMS FILMSTRIPS	

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Getting Ready For Your

NORTH CAROLINA SYMPHONY ORCHESTRA CONCERT

Season 1981 - 1982

James Ogle, Associate Conductor
Jackson Parkhurst, Assistant Conductor
Benjamin Swalin, Conductor Emeritus

Start as early as possible to publicize the coming of
THE NORTH CAROLINA SYMPHONY ORCHESTRA
to your community

1. Send pictures and articles to local papers with date, time and place of the children's concert.
2. Arrange for radio and television announcements.
3. Distribute memos to parents.
4. See that Principals, Teachers, Cafeteria Managers, and School Administrators have correct information on the DATE, the DAY OF THE WEEK, and the HOUR of the children's concert set in their schedules.
5. Schedule In-Service Teachers' Workshops to prepare for the children's program. Include the librarians.

Order all materials for concert preparation as early as possible

RECORDINGS

Mendelssohn	Vanguard SRV - 161 SD Everyman Classics
Stravinsky	Seraphim Stereo S - 60022
Beethoven	Columbia 34600 - Odyssey
Gershwin	Columbia M 34542
Rimsky-Korsakoff	Columbia Y 30044 - Odyssey

SYMPHONY STORIES

Each child should have his own individual copy of these booklets. Materials printed in Symphony Stories are copyrighted and may not be duplicated.

TIPS TO TEACHERS

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Address orders for all materials to:

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Assistant Conductor
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INFORMATION FOR TEACHERS ON THE CHILDREN'S
CONCERT PROGRAM

Children's concerts for the 1981 - 1982 season offer a stimulating variety of musical experiences with works by American, German and Russian composers. Teachers will find the school's library resources helpful in providing books, filmstrips and films relating to the program. If these serve to awaken an interest in the concert it is a good beginning.

More important, of course, is to bring a love of music to your children by encouraging a great deal of quiet listening. Let the beauty of the music create its own magic. By avoiding gimmicks and unrelated "props" you free the child to express his own inner feelings. It may be through movement, through an art form, or in a simple way -- through his own words.

The opening number, a WEDDING MARCH, from the fairy world of Shakespeare's A Midsummer Night's Dream, may well bring back the memory of a summer wedding in 1981, when

"All over the world, here as well as elsewhere,
millions by the hundreds watched plumed horsemen,
gilded coaches, gentlemen in antique scarlet, a
girl in a tiara pronounced a Princess. And all,
I think, hoped she and her White Knight would live
happily ever after, as it always is in fairytales. . . .
But what if it was all make-believe for a brief and
shining hour? The heart need not disbelieve in
fairies because the eyes have never seen one this side
of the looking glass."

—From the Wall Street Journal
by Vermont Royster

- I. WEDDING MARCH -- "A Midsummer Night's Dream"
Felix Mendelssohn
1809 - 1847

Vanguard SRV-161SD
Everyman Classics

Mendelssohn's WEDDING MARCH, in its original setting as incidental music to Shakespeare's play, "A Midsummer Night's Dream," offers many opportunities for children to explore. When the seventeen-year old Felix with his brother and sisters first presented the play in the garden of their vast estate, the audience was transported to a wonderful world of forest magic, with fairies, clowns and processions of royalty.

Once children become involved in the story they will probably see the possibility of writing and producing a puppet show, or a dramatization with music and pantomime.

Check the school library for possible filmstrips. Help the children to identify the four groups of characters:

Duke Theseus and his train
 Two pairs of lovers
 Company of yokels - workmen
 Whole court of fairyland with King Oberon and Queen Titania

The Wedding March is the music for a TRIPLE WEDDING:

Theseus and Hippolyta
 Hermia and Lysander
 Helena and Demetrius

Within the play there is a comic scene between Pyramus and Thisbe, enacted by the workmen:

Snug, the Joiner
 Bottom, the Weaver
 Quince, the Carpenter
 Flute, the Bellows-mender
 Snout, the Tinker
 Starveling, the Tailor

The older children will enjoy reading this in the original Shakespeare script (or having you read it to them). This short interlude is easily dramatized or made into a puppet show. It is found in Act V, Scene 1.

About the Music

At your children's concert the North Carolina Symphony will not play the entire WEDDING MARCH. You will hear only the first three sections:

Opener	TRUMPETS
Theme I (A)	WHOLE ORCHESTRA
	(Opener and Theme I are repeated)
Theme II (B)	WHOLE ORCHESTRA
Theme I (A)	WHOLE ORCHESTRA
Theme III (C)	STRINGS
Theme I (A)	WHOLE ORCHESTRA

Let children identify: The sound of trumpets (Brass)
 The sound of the whole orchestra
 The sound of strings

The percussion score for children to play in the classroom is on the outside back cover of Symphony Stories.

About the Composer

...Felix Mendelssohn speaks for himself in a short biography sent to the Berlin Academy of Fine Arts when he was elected to membership in the spring of 1834:

"I was born February 3, 1809, at Hamburg; began the study of music in my eighth year, and was taught thorough bass and composition by Professor Zelter, and the pianoforte, first by my mother, and later by Herr Ludwig Berger. In 1829 I left Berlin, traveled through England and Scotland, Southern Germany, Italy, Switzerland, and France . . ." His return to Dusseldorf, in 1833, and later events in his illustrious life follow.

About the Composer, continued

...The story of Felix Mendelssohn and his distinguished family began in Dessau. Here, in 1729, there lived a poor man named Mendel. He was the keeper of a little Hebrew day school, and a writer of Holy Scrolls. His son, Moses, later to be known as Moses Mendelssohn (or Mendel's son) was a brilliant man who wrote philosophical treatises and books in the tradition of Plato. He attained great prestige among the Christians, and was known as "the German Plato."

...At the time of his marriage Moses Mendelssohn was living in Berlin, where all Jews were required to purchase a certain amount of china from the royal china factory, taking whatever the manager chose to unload on them. For Moses and his bride it turned out to be twenty life-sized china apes! In time they became prized family keepsakes.

...The Moses Mendelssohns had six children. The second son, Abraham, was the father of the famous composer. Abraham's marriage to Leah Salomon, the gifted daughter of a fine German-Jewish family, brought him a dowry which enabled him to become a banker.

...Abraham and Leah were ideal parents. Felix was the second of their four children. He adores his older sister, Fanny, who became a fine pianist and composer. The two younger children were also musicians -- Rebecca had a lovely voice and Paul played the cello. Their mother, Leah, who played and sang, encouraged home concerts as a regular part of family life. Aside from music her talents included drawing skills and a gift for languages. She could speak English, French and Italian. She also read Homer in the original Greek.

...The father, Abraham, made his family rounds at 5:00 a.m. each morning to see that the children were up and practicing. To broaden their education he hired teachers of language, literature, drawing, painting, dancing, fencing and swimming.

...At the age of nine Felix Mendelssohn made his first public appearance as a pianist. He also began to compose. By 1820, his eleventh year, he had written between fifty and sixty compositions, including works for strings, piano, organ, and a cantata.

...In 1821 Felix's devoted teacher, Karl Friedrich Zelter, took him to Weimar to meet the great German poet Goethe. The aging poet was so impressed with the young boy's talent that he kept him as his house guest. Every afternoon Felix played for hours -- Bach, Haydn, Mozart, Beethoven, Cherubini, and his own compositions. The delighted Goethe became Mendelssohn's life-long friend and invited him to come back many times.

...In 1825 the Mendelssohn family moved to a seven acre estate in Berlin at Leipzigerstrasse No. 3. Behind the imposing house stretched a green park, once part of Federick the Great's hunting preserve. The estate included, among other buildings, Abraham's banking offices and the famous Garden House where Fanny and Felix first presented their version of "A Midsummer Night's Dream."

...As young Felix continued to work seriously at composing, he became greatly interested in the music of Bach, and hoped to restore his long

About the Composer, continued

neglected masterpieces to the world. Many of the unpublished manuscripts were scattered, and some lost, so it was a great discovery when the score of the St. Matthew Passion came to light. It had been rescued by Zelter from the wrapping papers of a cheese merchant. Mendelssohn lost no time in organizing a Bach choir and after two years of weekly rehearsals the St. Matthew Passion was presented in Berlin on March 11, 1829. It was such a great success that the Crown Prince ordered a second performance two weeks later to celebrate Bach's hundred and forty-fourth birthday. This was only the beginning of Mendelssohn's many efforts to display Bach's music before audiences, musicians and publishers.

...It was in the spring of 1833 that he went to Dusseldorf to conduct the Lower Rhine Festival. As always his work was so successful that he was urged to stay as "director of all public and private musical establishments in the town."

...At the end of two years he left Dusseldorf for a more important position in Leipzig -- conductor of the Gewandhaus Orchestra. This orchestra, ranked as the finest orchestra in Europe, became even better under Mendelssohn's direction. His personal charm and gracious manners drew the players to him. But he was a strict disciplinarian, allowing no talking in his presence, and no noisy tuning up.

...Mendelssohn changed the style of conducting by using a baton. Previously, conductors sat at a keyboard instrument, nodding their directions to the concert master or standing with violin in hand and signaling with the bow. At times when the tempo lagged they resorted to strenuous fiddling.

...One of Mendelssohn's dreams was to establish "a solid academy of music" in Leipzig. After a number of years with much planning and plotting his dream came true. In January, 1843, the first prospectus of the famous Leipzig Conservatory came out with "Professors" Mendelssohn and Schumann at the head of the faculty list.

...Mendelssohn's home life was a happy one. In 1836 he married Cecile Jeanrenaud, the daughter of a French Protestant clergyman. There was no problem with religion since Felix's family had previously become converted to Christianity. At Leah's brother's suggestion they added Bartholdy to the Mendelssohn name.

...Felix and Cecile, who was ten years younger, made their home in Leipzig. Here they raised their five pretty children in an environment of charm and contentment--reminiscent of Felix's own early childhood.

...When Felix was returning from a trip to London news reached him that his sister Fanny had died. It was more than he could bear; for she was the closest sharer of his life's dreams and his artistic self. A blood vessel burst in his head, and he fell senseless to the ground.

...For a time there was hope of his recovery, but on November 4, 1847, Felix Mendelssohn, a young man of thirty-eight, was dead. All of Germany mourned "as if a king had died." What he left as a monument were major orchestral works, symphonies, piano and organ music and two oratorios.

T H E P E R C U S S I O N S C O R E

Percussion Score - WEDDING MARCH

See the outside back cover of "Symphony Stories"

Teaching Procedures

1. Have each child prop up the score on his desk or table by placing a thick book on top of page 16.
2. The percussion score is for classroom use only. Be sure that your children understand this. Do not bring percussion instruments to the concert.
3. Before rehearsing the score have all the required instruments at each child's place ahead of time.

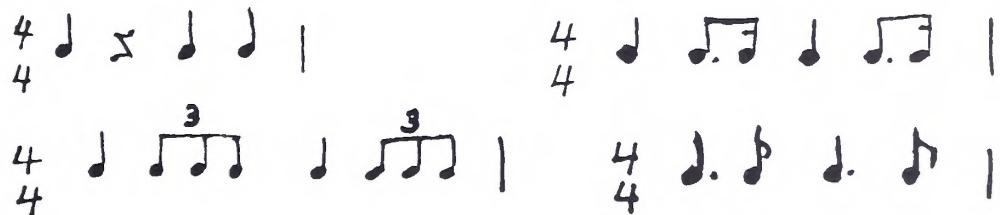
Here are the instruments needed:

TAMBOURINES
DRUMS
CYMBALS
TRIANGLES
MARACAS
JINGLE-BELLS
RHYTHM STICKS

4. Let the children listen to the recording several times. The score is written to the first part of the WEDDING MARCH. Start the record player at the beginning of the fourth band. Pick up the needle at the conclusion of the third theme. This is explained on page 6. Use the outline here as a guide until you are familiar with the stopping place.
5. Looking at the percussion score, let the children identify the meter (4/4). Note that this is a march, beginning with a triplet on the fourth beat. In conducting, this is an upbeat on "four."
6. Count the meter out loud, clapping the first beat in each measure:

Four / $\overrightarrow{1}$ Two Three Four / $\overrightarrow{1}$ Two Three Four / etc.

7. In each measure there are four quarter notes - or their equivalent. Have the children find different note patterns, write them on the board, then clap or play them with a drum:



II. Song: THE STAR-SPANGLED BANNER

At your North Carolina Symphony concert children in the audience will sing two stanzas of the National Anthem with the orchestra. Teach the song in the key of A flat, as printed in Symphony Stories.

Teaching Aids

Code for the National Anthem of the United States - Authorized service version in A flat, with recommendations for performance.
No. 4004 20 copies for \$1.00.
Order from M E N C Publication Sales, 1902 Association Drive,
Reston, Virginia 22091.

Sound Filmstrip Set No. 39 - The Star-Spangled Banner - also includes Clementine, The Erie Canal and She'll Be Comin' Round the Mountain.
Order from Weston Woods, Weston, Connecticut 06883
Customer Service will accept your order or answer your questions by telephone. Call collect — (203) 226 - 3355.

STORY OF THE STAR-SPANGLED BANNER

The Star-Spangled Banner did not officially become our national anthem until March 3, 1931, when President Hoover signed Public Law 823, passed by the 71st Congress. The bill was passed despite much controversy over the suitability of both the words and the music. Critics contended that Francis Scott Key's poem celebrated a minor incident in our country's history with words hard to remember, set to an English drinking song with no patriotic significance. However, the famous American band king, John Philip Sousa, had this to say about the Star-Spangled Banner:

"What matter the words? The spirit is what counts . . .
It is a splendid march and no true American can fail to
be stirred when it is played."

And Americans who sing the song cannot fail to be impressed by the fact that this is a true "flag song" which expresses a deep feeling of loyalty to our country and reverence for the stars and stripes.

The song was written in the summer of 1814 when America was fighting its second war with Great Britain. The British fleet expected to move into Chesapeake Bay and attack the city of Baltimore from the harbor guarded by Fort McHenry. At about this time Dr. William Beanes of upper Marlborough, Maryland, led a party of local citizens in arresting and jailing some British Army stragglers who were creating a disturbance in a local tavern. Because he had attacked a British soldier he was arrested and confined on the Admiral's flagship. Two of the doctor's friends, John S. Skinner and Francis Scott Key, a young lawyer practicing in Baltimore, went on a small cartel boat under a flag of truce to plead for his release. The Admiral agreed, but since the fleet was making last-minute preparations for the bombardment Doctor Beanes and his friends were transferred to the cartel boat and held through the night. Here they watched, as bombshells exploded, to see if the flag was still flying over Fort McHenry. When Francis Scott Key "in the dawn's early light" first saw that the flag "was still there" he took an envelope from his pocket and jotted down the first stanza of the celebrated song.

The Star-Spangled Banner, continued

As soon as the firing was over the three captives were free to return to Baltimore. On the way back to the city Mr. Key completed the three stanzas, and took them to his brother-in-law, Judge Nicholson. Together they went to a printing office and had the poem set in type as a handbill or broadside for distribution. At the suggestion of the judge a note on the handbill said that the words were to be sung to the tune, Anacreon in Heaven. The Baltimoreans accepted the song instantly. That very night in a tavern Ferdinand Durang, an actor, stood on a chair and sang it. Everyone was familiar with the tune of the drinking song, and on this historic occasion the popularity of The Star-Spangled Banner was assured.

The original copy of Francis Scott Key's poem, written on September 14, 1814, was acquired by the Maryland Historical Society for \$24,000, and is considered one of its most prized exhibits. The famous flag over Ft. McHenry, measuring thirty-two by forty feet, was made by a Baltimore seamstress, Mrs. Mary Young Pickersgill and her twelve-year old daughter for a fee of \$400.00. During the siege it was damaged by eleven holes from bombshells. Repaired to a reduced size, and mounted on a canvas backing, it is now on exhibit at the Smithsonian Institution in Washington, D. C.

About Flags

Your children may become interested in learning more about flags, and finding songs that have been written about them. Look through your school music textbooks. Let the librarian help by suggesting books, pictures and films or filmstrips.

In early times there were many different kinds of flags in America, representing the nations which had settlements in the New World. During the provincial period the English flag, with numerous variations was used from Maine to Georgia. The first flag of the thirteen colonies, 1776, had thirteen red and white stripes with the red cross of St. George and the white cross of St. Andrew on the blue union.

The first truly American flag, originating as the result of legislation by the new United States Congress, on June 14, 1777, had thirteen red and white stripes with thirteen white stars in a circle on a blue field.

When Vermont and Kentucky were admitted as states, there were fifteen stars in three rows of five each, and fifteen alternate red (eight) and white (seven) stripes. This was our American flag in the War of 1812 between England and the United States, and the one to which The Star-Spangled Banner referred.

About the Author of the Words

Francis Scott Key's main claim to fame was as author of the words to The Star-Spangled Banner, written when he was thirty-four years old. He became a distinguished Lawyer, and attorney-general of the District of Columbia. A volume of his verses was published fourteen years after his death on January 11, 1843. Today a flag always flies over his grave in Frederick, Maryland.

References from The Story of Our National Ballads by C. A. Browne (Crowell, New York)

III. THE FIREBIRD BALLET SUITE
 The Infernal Dance of King Kastchei
 Finale
 Igor Stravinsky
 1882-1971

Seraphim
 Stereo S - 60022

When Igor Stravinsky's Firebird was first produced at the Paris Opera in 1910 it was the beginning of a great collaboration between the composer and Serge Diaghilev, Director of the world-famous Russian Ballet. The work, which Diaghilev had commissioned, was based on an old Russian folk tale. The story of the ballet is printed in Symphony Stories. When the children have read the story you may want to reinforce it by showing a filmstrip.

Talk about the story, then discuss the characters:

The terrible ogre, Kastchei
 His wicket demons
 The people turned to stone by Kastchei's evil power
 The hero, Prince Ivan Tsarevitch
 The Firebird
 The beautiful Princesses
 The Firebird's magic golden feather

Listen to the music several times, then invite children's ideas on what they would like to do. Among many possibilities they may suggest dramatizing or pantomiming the characters; moving to the music; painting pictures or finger painting; writing and producing a puppet show; producing a play; making costumes, etc. etc.

Some children will be happy JUST LISTENING TO THE MUSIC. Stravinsky is the kind of composer who needs to be listened to and absorbed over a period of time. Concentrate on providing a quiet, relaxed setting. Be an attentive listener yourself.

Listening Highlights

THE INFERNAL DANCE OF KASTCHEI comes near the end of the ballet. It is followed by a quiet Berceuse and the Finale. The Dance, like the Dance of the Adolescents in the Sacre du Printemps is made of driving rhythms such as only Stravinsky could write. The overpowering effect of the story -- evil destroying itself -- may be the only highlight the listener is capable of absorbing. As the record is heard a number of times in the classroom a few of these details may become recognizable:

- 1) The relentless pounding pulse, first heard in the timpani
- 2) Syncopated rhythms -- misplaced accents
- 3) Sudden very loud accents played by the entire orchestra
- 4) Changes of meter -- 3/4; 2/4; 6/4; 2/2; etc.
- 5) Some outstanding instruments--flute & piccolo; trumpet; horns; harp; bassoons; clarinet
- 6) Strings -- used percussively
- 7) Chromatic and whole tone scales

About the Composer

- ...Igor (Feodorovich) Stravinsky was born on June 17, 1882 in Oranienbaum, Russia, a village near St. Petersburg.
- ...He was brought up in a musical atmosphere and became an accomplished pianist at an early age.
- ...Igor's father was the leading bass singer at the Imperial Opera and often took him to St. Petersburg to listen to rehearsals and attend performances.
- ...Igor had a great gift for reading music and was often found in his father's library browsing through opera scores. He became familiar with many operas before hearing them in live performance.
- ...Despite their young son's musical talents, Igor's parents decided he was to become a lawyer. So they sent him to study law at the University of St. Petersburg. Much as he disliked what he considered to be a "dry subject," he completed his course of study in 1905.
- ...By now, he knew that he wanted to become a musician. He married his cousin, who understood how much he loved music and gave him every encouragement to give up law.
- ...The turning point in his life was when the great teacher and composer, Rimsky-Korsakoff, took him as a pupil. From this master he learned the art of orchestration, and the two became great friends.
- ...To commemorate the marriage of Rimsky-Korsakoff's daughter, Stravinsky composed an orchestral work, "Fireworks." As a surprise gift, he sent it to his teacher's summer place. The package came back unopened. Rimsky-Korsakoff had died a few day's earlier.
- ...Stravinsky's career as a composer was established with the success of his Firebird Ballet. On the opening night, Debussy rushed backstage to congratulate Stravinsky. From now on, Diaghilev depended on Stravinsky for his most important ballet scores.
- ...Stravinsky's married life was a happy one. The Stravinskys had four children--two boys and two girls.
- ...Stravinsky visited the United States for the first time in 1925 and returned a number of times to direct orchestras in the performance of some of his most famous works.
- ...Harvard University invited him to give a series of lectures in 1939. Eventually, in 1941, he became an American citizen.
- ...Soon after 1941, he married his second wife, Vera, and settled in Hollywood. They had a beautiful home and entertained visitors from all over the world.
- ...Stravinsky's son, Soulima, became a fine pianist. His older son, Theodore, who lives in Switzerland, is talented in art, as well as being a fine photographer.
- ...Stravinsky's deep roots were always in Russia. Having been exiled during the war years and considered a traitor to the values of Soviet Russian society, he was deeply moved by the warmth of his reception when, after fifty years, he returned for a visit to his native land.

IV. FIFTH SYMPHONY -- Op. 67, in C Minor
 First Movement
 Ludwig van Beethoven
 1770 - 1827

Columbia
 Odyssey 34600

Beethoven's Fifth Symphony as described by Charles O'Connell in his book of Symphonies, is "ruthless, blazing, cosmic," not an expression of one man's thought or feeling, but "the utterance of a tormented and puzzled and cynical and hopeful -- and finally triumphant humanity." The music was developing in the mind of Beethoven for many years.

Beethoven left no program for this symphony although the first four notes, identified as "fate knocking at the door" has taken root in the minds of listeners throughout the years. Other than listening to the music enough times to hear and recognize the two themes, it would seem best for children not to enter into the complexities of trying to analyze the structure. Learning about sonata-allegro form may interfere with the enjoyment of this great music. With further acquaintance over a period of time, it might be quite appropriate.

The themes are written in Symphony Stories. Let children sing them, and/or play them. As they listen to the recording, help them to focus on discovering the themes when they are repeated. Perhaps some of them will be able to recognize the use of different instruments in the repetitions.

Other aspects of the music to "discover" are Beethoven's violent sudden contrasts in dynamics -- from loud to soft -- and his change of mood from a raging defiance to a gentle tenderness.

About the Composer

...Ludwig von Beethoven was born at Bonn on the Rhine River, December 16, 1770 and was baptized the next day, December 17. He died in Vienna on March 26, 1827.

...Beethoven was of Belgian descent. His grandfather and father were both musicians. The grandfather, Ludwig van Beethoven, was bass singer, opera composer, and Kapellmeister at Bonn to the Elector Clemens August. His father, Johann, was a tenor singer in the Electoral choir. He married Maria Magdalena Laym, the widow of the chief cook at Ehrenbreitstein.

...There were three children: Ludwig and his brothers, Karl and Johann. They grew up in great poverty, were shabbily dressed and ill cared for. Father Johann spent many hours drinking with friends at a tavern. Ludwig loved his mother deeply as did his brothers. They always remembered her birthday with garlands of flowers--for they were too poor to buy presents. There was no companionship between the young Ludwig and his parents. When he grew up he revered his mother in retrospect, but memories of his father were tinged with bitterness and shame.

...Father Beethoven, realizing that Ludwig had musical talent, wasted no time pushing him to early training at the keyboard. By four he was at the clavier, forced to practice for hours, sometimes weeping as he stood on a little footstool. The story is told of how his father, with his tavern cronies, often woke the child up at midnight, and forced him to practice until dawn.

About the Composer, continued

- ...Despite the hardships of his early musical training there were some brighter aspects of his father's ambition. By seven Ludwig was performing in public. He was given lessons on the violin, viola and organ, and he was beginning to compose.
- ...When Ludwig was nine he was fortunate in falling into the hands of a really fine teacher, Christian Neefe, who introduced him to the works of Bach. Neefe was a court musician and often allowed the boy to substitute for him at the organ. Ludwig did so well that he was appointed assistant court organist with a small salary. What a break for a thirteen-year old student!
- ...At sixteen Ludwig went to Vienna where he played for Mozart. The great Mozart was impressed with his ability to improvise and is said to have remarked: "Keep an eye on that young fellow. Some day the world will hear from him."
- ...Beethoven had been in Vienna only a short time when he was recalled to Bonn because of his mother's death. This was his first great sorrow. It was made almost unbearable by the shame of seeing his dead mother's clothes sold in the market place. For a few pennies his father had given them to some peddlers.
- ...Ludwig was now in charge of the two brothers, and it was some time before he could return to Vienna. In 1792 Haydn passed through Bonn on his way home from London. After seeing some of Beethoven's compositions, he urged him to leave Bonn and come back to Vienna. He even promised to teach him.
- ...Within a year after Ludwig's return to Vienna he had made his way into the highest circles of artists and art lovers, and had patrons who were princes. The lessons with Haydn proved to be disappointing, but he was now on his own, creating from his great inner resources, and breaking the ties with tradition.
- ...Despite his glorious successes in Vienna there were bitter years ahead for the budding composer. By 1800 he began to suffer from deafness. As the malady progressed and Beethoven was no longer able to conceal it, he wrote letters to his friends, telling how he had struggled to ignore it. "For two years I have avoided almost all social gatherings because it was impossible for me to say to people, 'Speak louder, shout, for I am deaf.' If I belonged to any other profession it would be easier." In 1802 he wrote to his brothers, "What humiliation when someone stood by me and heard a flute in the distance, and I heard nothing."
- ...The tragedy of total deafness did not impede the flowering of Beethoven's innate genius; 1800 to 1815 were some of his most productive years. Then in 1815 his brother Karl died, leaving a nine year old son to be cared for. Being a loyal family man Beethoven felt it was his duty to

About the Composer, continued

take over the responsibility of raising his nephew. In his ill-kept bachelor's quarters with a series of incompetent servants this proved to be an unrewarding and distracting task. Nor did the nephew Karl bring to the household anything but trouble. Despite his famous uncle's pleading he neglected his studies at the university, piled up debts, ran away, and finally in the summer of 1826 tried to commit suicide.

...To help Karl recover from the pistol wounds on his head, Beethoven took him to his brother Johann's country home for a visit. Two months later, in December, Beethoven and Karl started back to Vienna, traveling in an open cart. The weather was bitterly cold, and due to exposure Beethoven suffered an attack of pneumonia, followed by dropsy and other complications. After several unsuccessful operations he died. It was reported that in the moment before his death there came a flash of lightning and a clap of thunder. As a last defiant gesture he opened his eyes and raised his right hand with a clenched fist.

...Beethoven's funeral was attended by twenty thousand people. Among them were musicians, actors, titled personages, all there to pay homage and express their regret that so great a genius was gone. The schools were closed. As the mourners gathered around the bier, priests recited the solemn office of burial, and boys' choirs sang the composer's own Miserere.

...Beethoven had two life-long passions besides his music--his love of liberty and of the world of nature. He wandered in the woods and fields in all kinds of weather, shouting, singing, and waving his arms as new ideas came to him. From his nature note books the following quotation is taken:

"O God, what glory
In such a woodland place!
On the heights is peace --
Peace to serve Thee --
How glad am I
Once again to be able to wander
In forest and thicket
Among the trees,
The green things and the rocks.
No mortal can love the country as I do;
For woods and trees and rocks
Return the echo
A man desires."

V. GIRL CRAZY
A Musical Comedy--Overture
George Gershwin
1898 - 1937

Columbia
M 34543

15

GIRL CRAZY is a musical comedy in two acts with music by George Gershwin and song lyrics by his brother, Ira. The book is by Guy Bolton and John McGowan. The first performance, on October 14, 1930, at the Alvin Theatre in New York was a smash hit, followed by a long successful run. Ethel Merman made her debut on Broadway in the show. Dressed in a tight black satin skirt slit to the knee and a red blouse, her personality kept the audience spellbound. But it was when she sang "I Got Rhythm" and held a high C for 16 bars that her future stardom was assured. After a quarter of a century the star is still shining!

The plot is slight, dealing with cowboy life on a dude ranch in Arizona. On the opening night Allen Kearns, a Gershwin "regular," played the role of Danny, a wealthy New York playboy, wild about girls. Banished by his father to Custerville, a dusty one-hotel town in Arizona, Danny arrives in a taxi, driven by Gieber Goldfarb. Goldfarb, with his comic Yiddish accent, played by Willie Howard, decides to stay in Custerville and run for sheriff. He next appears in a Western cowboy hat, cowboy clothes, gun belt and spurs with a sheriff's badge pinned to his belt. Danny finds Custerville too dull and opens a dude ranch with imported New York chorus girls, a gambling room and a bar to encourage "high living." Ethel Merman played Kate, wife of the gambling room proprietor. Danny's plans change when he falls in love with the town post mistress, pretty Molly Gray, played by Ginger Rogers. Wandering in and out across the scene is a foursome of lazy, tired cowboys, accompanying themselves on a tin flute, jew's harp, ocarina and harmonica. One New York critic described GIRL CRAZY as "never-ending bubblingly pure joyousness."

In the orchestra, playing for the premiere, were musicians who later became famous for greatness in jazz. In the beginning of the Jazz era when some people refused to call it music, George Gershwin had a witty answer: "Jazz is music, jazz uses the same notes that Bach used." Gershwin believed that jazz was an American achievement because it came from the heart.

Musical Highlights

Following the score of the Overture you will discover these rhythmic patterns:

- 1) Allegro Marcato
- 2) Embraceable You
- 3) I Got Rhythm
- 4) Allegretto con moto
- 5) Molto moderato
- 6) Vivamente

Musical Highlights, continued

The Overture to GIRL CRAZY is made up of a number of musical themes from the show alternating with short interludes. Interest is maintained by a change of keys, of tempo, of rhythmic patterns with syncopation, and by colorful orchestration. In the fast interlude (Vivamente) near the close there is a surprising appearance of Chinese wood blocks. There are no sagging moments to dull the brilliance of Gershwin's talent for writing jazz. The two main melodies, "I Got Rhythm" and "Embraceable You" are woven into the fabric of the Overture, returning as episodic snatches.

Play the recording as many times as necessary for the children to recognize the two main themes - "I Got Rhythm" and "Embraceable You." If movement is suggested there might be a group of dancers for each song. Then perhaps individual children could move in the interludes. Work towards encouraging children's original ideas. Would finger painting be appropriate? Might certain well chosen instruments play in the interludes?

About Jazz and the Composer, George Gershwin

John Tasker Howard (Our American Music) considers Jazz to be the descendant of Ragtime, a form of syncopation that became popular about 1895. Jazz was developed by improvising original melodies on a clarinet while a pianist or cornetist played the tune. It became a highly sophisticated form of light music before there was any thought of writing it down. It was the vogue in expensive cafes and night clubs, attracting the attention of serious musicians all over the world.

The Jazz craze in this country really began when New Orleans bands went to Chicago, in 1915 - 16. Among the early "greats" was Ted Lewis of Circleville, Ohio. He learned to play the clarinet and was so good that he became the star performer with Earl Fuller's band at Rector's in New York. He played his clarinet and had as helpers a piano player, cornetist, trombonist and drummer. The cornetist and pianist stuck to playing the tune while the drummer busied himself with throwing his traps in the air, pounding the bass drum with his feet and holding a whistle in his teeth. Ted Lewis pranced around with a battered top hat on one side of his head, making his clarinet squeal like a pig.

This type of "hot" jazz was on the wane when Paul Whiteman organized a band of his own and changed the trend by creating a new sound that came to be known as symphonic jazz. It was in 1924 that Whiteman took jazz into the concert hall with a performance called "An Experiment in Modern Music," to show what symphonic treatment could do for popular tunes. This is where George Gershwin entered the picture. The most important part of the concert was the Rhapsody in Blue, commissioned by Paul Whiteman for the celebrated occasion. Gershwin wrote the Rhapsody in Blue in ten days. It was orchestrated by Ferde Grofe. The clarinet beginning was a stroke of genius. The Rhapsody was an immediate success and George Gershwin became famous over night. Since its first performance the Rhapsody in Blue has become the most widely and often played orchestral work of an American composer. As for the opera, Porgy and Bess, which has played to audiences around the world, speaking eighteen different languages, there has been no greater or better advertisement of our country any time, any where.

VI. Song: I'D LIKE TO TEACH THE WORLD TO SING

The second song for children to sing at the Symphony concert is I'D LIKE TO TEACH THE WORLD TO SING. It is printed on the inside back cover of "Symphony Stories."

Children should memorize the song to sing with the Orchestra. They are not permitted to bring copies of the words or music into the concert hall. In preparation for the concert practice the song without the help of a piano. Autoharps, as shown in the score on page 16 of "Symphony Stories," may be used to hold the rhythm together, or a drum might play lightly on the first beat of each measure.

Before the audience stands to sing with the orchestra a selected school instrumental group will play the song through once. Children chosen to take part in the instrumental group must be rehearsed in every participating school. The groups should be taught to play in exactly the same way, and at the same tempo. The instrumental group will not play with the orchestra. It is "on its own" with the direction of a teacher.

INSTRUMENTS TO BE INCLUDED IN THE CHILDREN'S PLAYING GROUP

<u>Winds</u>	Recorders, flutes, clarinets (transpose song to key of G.) small winds, such as tonettes, song flutes, and melody flutes.
<u>Bells</u>	Melody bells, xylophones, resonator or tone bells.
<u>Strings</u>	Violins, psalteries, cellos, violas.
<u>Autoharps</u>	Autoharp players follow the chords as written above the score. Play two F chords as an introduction.
<u>Percussion</u>	Maracas and tambourines.

PLAYING INSTRUCTIONS

All the wind instruments and strings play the entire song.
Add bells on the third, fourth, and seventh lines.
Shake tambourines and maracas on the seventh and eighth lines, following the rhythmic pattern of the song. On the repeat, tambourines and maracas play on the fifth and sixth lines.

SINGING INSTRUCTIONS

After the instrumental group has played the song, the conductor will invite the audience to stand. Tell your children to watch for the signal to stand, and to keep watching the conductor at all times during the singing of the song.

VII. CAPRICCIO ESPAGNOL

Fourth Movement - Scene and Gypsy Song
 Fifth Movement - Fandango Asturiano
 Nicolai Rimsky-Korsakoff
 1844-1908

Columbia Y30044
 Odyssey

The success of Rimsky-Korsakoff's CAPPRICIO ESPAGNOL was assured from the night of its first performance in St. Petersburg on October 31, 1887. When the orchestra applauded at the end of each movement Rimsky-Korsakoff decided to dedicate the work to them. On the fly leaf of the printed score he listed the names of all sixty-seven players.

Before writing the Capriccio Espagnol Rimsky-Korsakoff had sketched a virtuso fantasy for violin and orchestra on Spanish themes. He thought the orchestra would play a secondary role to the solo instruments. Later he re-wrote the fantasy for orchestra alone. Tchaikovsky saw the score before it was performed and wrote to Rimsky-Korsakoff:

"Your Spanish Caprice is a colossal masterpiece of instrumentation and you may consider yourself as the greatest master of the present day."

It was all very well to be considered a master of instrumentation, but the piece was not an exercise in instrumentation. As Rimsky-Korsakoff always pointed out, Capriccio Espagnol was "a composition for orchestra."

Musical Highlights

The music is colorful and the orchestration brilliant. In explaining how he achieved the musical effects, Rimsky-Korsakoff mentioned "the change of timbres, melodic designs and patterns suiting each kind of instrument; virtuoso cadenzas for solo instruments; and the rhythm of percussion instruments.

There are five movements, played without pause:

- I. "Alborada" (Morning Song)
 The two principal themes are played by full orchestra
- II. Variations. Arpeggios for violin lead to variations.
 After the horn plays the theme there are five brief variations; a flute solo, then a return to
- III. "Alborada" in a different key
- IV. Scene and Gypsy Song
 Roll on the side drum -- brasses
 5 cadenzas
- V. Fandango Asturiano
 Rhythmic theme for trombones
 Dance in triple time, accompanied by castanets

At the concert the orchestra will play only the fourth and fifth movements.

Musical Highlights, continued

IV. SCENE AND GYPSY SONG

Allegretto, Key of d minor 6/8

- 1) Opens with strong fanfare played by horns
Cadenza I - Horns and trumpets with drum, triangle, and tambourine shaking underneath for 13 measures
- 2) Cadenza II - Solo violin (conforza e capriccioso) for 11 measures
Interlude -- 4 measures
Timpani, tambourine, cymbals, violins
- 3) SOLO -- Flute and clarinet (dolce)
Accompaniment underneath -- timpani, tambourine, cymbals, violins
Main melody (song) 7 measures
- 4) Cadenza III -- Flute
Accompaniment underneath - timpani, triangle for 4 measures
- 5) Cadenza IV - Clarinet and cymbals with sponge mallets for 3 measures
- 6) SOLO -- Oboe for 5 measures
Main melody (song)
Accompaniment - bassoon and triangle
- 7) CADENZA V - Harp glissando ad lib for 5 measures
- 8) Second theme (dance) -- violins feroce
Cymbals for 3 measures
Interlude - 2 measures
- 9) SOLO -- Flute, clarinet, strings for 10 measures
Main melody (song)
Accompaniment underneath
- 10) Second theme (dance) -- violins 6 measures
Interlude -- 2 measures
- 11) SOLO -- Piccolo, oboe, violins for 9 measures
Main melody (song)
- 12) SOLOS -- Oboe, clarinet
Flute
Cello
Violins plucked like guitars (pizzicato)
- 13) Second theme (dance) 14 measures
Flute, oboe, bassoon
Harp chords plucked
- 14) SOLO -- Woodwinds with string accompaniment for 8 measures
Main melody (song)
Then main melody (song) goes to strings with woodwinds accompaniment for 7 measures

Musical Highlights, continued

IV. SCENE AND GYPSY SONG

- 15) Second theme (dance)
 Strings - 8 measures (spiccato)
 Woodwinds added
 Last three measures - Strings, woodwinds, brasses,
 percussion and the entire orchestra building up to Fandango.

V. FANDANGO ASTURIANO

Allegro, Key of A Major 3/4

- 1) Main theme - trombones
- 2) Related theme - woodwinds
- 3) Both themes again with variations and solo cadenzas
- 4) Main theme - trombones
- 5) "Alborada" from first movement ends the work as an exciting Coda

T H E M E S

IV. SCENE AND GYPSY SONG

Main Melody (Song)

A musical score for a trumpet part. The key signature is B-flat major (two flats), and the time signature is common time (indicated by 'C'). The melody consists of eighth-note patterns, primarily consisting of eighth-note pairs connected by slurs. The dynamic is indicated as 'Trumpet'.

Second Theme (Dance)

A musical score for violins. The key signature is B-flat major (two flats), and the time signature is common time. The dynamic is 'Feroce ff'. The score shows a series of eighth-note chords and sixteenth-note patterns.

V. FANDANGO ASTURIANO

Main Theme - Trombones

A musical score for trombones. The key signature is A major (no sharps or flats), and the time signature is common time. The dynamic is 'Trombones ff'. The score features eighth-note patterns with slurs, and the woodwind section is mentioned as 'mf Woodwinds'.

Related Theme - Woodwinds

A musical score for bassoons and cello. The key signature is A major (no sharps or flats), and the time signature is common time. The dynamic is 'Bassoons, pp Cello'. The score shows sustained notes with grace notes above them.

A musical score for woodwinds and strings. The key signature is A major (no sharps or flats), and the time signature is common time. The dynamic is 'Woodwinds, Strings'. The score shows eighth-note patterns with slurs.

About the Composer

- ...Nicolai Rimsky-Korsakoff, the second son of a retired government official, was born in the small Russian town of Tikhvin in 1844. His older brother was twenty-two and away at sea. As with most wealthy families the young men were destined for a career in the Navy.
- ...In his early years Nicolai loved books but showed little interest in music. So when the time came he entered the Naval College in St. Petersburg, graduated, and was ordered off on a three-year cruise.
- ...Sometimes he played the piano on board, and when the ship was in port he heard opera and went to concerts. For three weeks the ship was at anchor in New York. He enjoyed hearing American popular songs which he described as "plaintive and sweet." In his diary he told how the Americans at their own expense took him and his friends to Niagara Falls and put them up in a magnificent hotel.
- ...Back in St. Petersburg he began to realize that he was more interested in music than in anything else. He loved the music of Beethoven and Mendelssohn. The orchestra fascinated him -- it was like a great color box. His drive to become a composer led him to seek out kindred spirits. He soon was associated with the famous "Kuchka" -- the Russian "Five."
- ...In the group were Balakirev, a trained musician; Borodin, a pianist and Chemistry Professor; Cui, an engineer, and Moussorgsky, an officer of the Imperial Guards. All wanted to create truly Russian music, written on native folk themes.
- ...With Balakirev's help and his own determination, Rimsky-Korsakoff was on the right path. He composed a symphony, several orchestral pieces and his first opera. No one ever worked so hard at learning the technics of composition.
- ...At twenty-seven Rimsky-Korsakoff was asked to join the staff of the St. Petersburg Conservatory as professor of composition and orchestration and as conductor of the school orchestra. He admitted that he "knew nothing," but at Balakirev's insistence he accepted.
- ...Rimsky-Korsakoff relates how he eagerly got information from students. "At first the pupils did not know I was ignorant. By the time they began to see through me I had learned something myself."
- ...Through determination and genius he became a brilliant professor. Twenty-five years later the Conservatory honored him. He wrote his famous "Treatise on Instrumentation" after learning to play all the instruments and becoming an authority on the subject.
- ...Rimsky-Korsakoff had a very happy home life with his wife and seven children. They spent their summers at the seaside or in the country and their winters in St. Petersburg.
- ...Until the end of his life, Rimsky-Korsakoff was always busy, editing the works of friends who were composers, and helping young artists.

M O V E M E N T A N D M U S I C

F r e e d o m i n M o v e m e n t E x p r e s s i o n

ONE DISCOVERY OF PRIMITIVE MAN was that sound and movement expressed his feelings better than the language he had invented. As he saw beauty, felt love, anger or grief, he needed ways of expressing himself that went beyond words. When a friend of Felix Mendelssohn composed some words to be set to one of his "Lieder" he returned them, saying:

"Music is more definite than speech, and to want to explain it by means of words is to make the meaning obscure. . . . Words seem to me vague if we compare them to true music that fills the soul with a thousand things better than words."

THROUGH RHYTHMIC GESTURES of hands, arms, shoulders, head, feet and torso, dancing came to include every movement the body was capable of making, even the fluttering of eyelids. As with primitive man the many non-word ways of communicating are a vital and important part of a child's growing up, and a means of helping him to identify meaningfully with the world around him. Structural limitations, imposed too early from an adult standard can hamper and delay the process.

MUCH OF CHILDREN'S BODY MOVEMENT comes from an innate necessity to move and a love of movement for its own sake. Joan Russell, a leading authority on Modern Dance Education asserts:

"The child must be free to experience dance which grows directly from his personal movement expression."

IF THIS PHILOSOPHY needs any reinforcement, it was expressed on the occasion of the Scripps American Dance Festival award to Martha Graham:

"To Martha Graham, most American of artists whose genius is synonymous with the modern dance. Great dancer and great choreographer, she is a supreme innovator."

In her invention of an entire new idiom, she has contributed an unprecedented technique to the vocabulary of dance. Pioneer of a new art form, she has had unequaled impact throughout the world. Eloquent in her absorption in mankind's tragedy and comedy, she has created a theater that is rich in association and spare in its focus on essence.

IN HER BELIEF THAT INNER EMOTION IS REVEALED THROUGH MOVEMENT, SHE HAS BARED THE MOST HIDDEN OF PASSIONS."

MARTHA GRAHAM'S OWN WORDS as a part of her acceptance were: "Everyone has only one truly personal possession—his own body."

TEACHERS WHO ARE HELPING CHILDREN to understand music should not be concerned with structured "dancing" but rather with freeing them to express their inner feelings through body movement.

Exploring Different Types of Free Movement

I. BASIC MOVEMENTS

- Locomotor -- Jumping, running, walking, marching, hopping on one or both feet; galloping, tip-toe stepping; sliding, stamping; leaping, kicking, whirling, turning; skipping.
- Axial -- Swinging, swaying, shaking, bending, twisting, stretching; crawling, rocking, rolling; moving head, shoulders, hands, ankles, wrists; sustained movement with arms, backs, legs, hands, fingers, toes, eyes, mouths; fast percussive movement with arms, backs, legs, hands, fingers, toes, eyes, mouths
- Combinations -- Run and jump; skip and whirl; walk and leap; whirl and fall down; swing, bend and stretch; rock and lie down

II. FREE MOVEMENT STIMULATED BY OBSERVATION OF THE ENVIRONMENT

- People -- Mother, father, grandparent, baby, postman, policeman, milkman, tennis player, gardener, garbage man, house painter, nurse, doctor, dentist, old lady, musician, orchestra conductor
- Animals & -- Dogs, cats, squirrels, birds, frogs, worms, caterpillars, mosquitos, grasshoppers, cockroaches, ants; Animals of farm, circus, and zoo
Insects
- Mechanical -- Egg beater, windshield wiper, washing machine, dish washer; train, boat, airplane, helicopter, space ship; Steam shovel, crane, wheels, bicycles, clock parts; oil well pump, printing press, bulldozer
Inventions
- Natural -- Rain, snow, hail, wind, fog, lightning, hurricane, waterfall; planting, harvesting; movement of planets; landslide, earthquake, explosion of volcano
Phenomena

III. FREE MOVEMENT STIMULATED BY A MOOD OR EMOTION

- Mood -- Angry, bored, sad, happy, quiet, sleepy
- Emotion -- Joyful, surprised, funny, crazy, depressed

IV. MOVEMENT STIMULATED BY SOUNDS

- Outdoors -- Lawn mowers, sirens, ambulances, fire trucks, automobile horns, clock tower chimes, loudspeakers
- Indoors -- Ticking clocks, alarms, refrigerators, furnaces, running water

V. MOVEMENT SUGGESTED BY VISUAL STIMULI

<u>Picture or --</u>	Response to linear design, texture, color;
<u>Textile Design</u>	Wallpaper pattern

VI. CREATIVE MOVEMENT ORIGINATING WITH IDEAS IN:

A Story, Opera, Play, or Poem
An incident narrated by a child

VII. FREE MOVEMENT STIMULATED BY LISTENING TO MUSIC, EXPRESSING AN AWARENESS OF:

Dynamics (Loud - soft)

Tempo (Fast- slow)

Pitch (High - low - same)

Duration (Long - short)

Melodic direction (Up, down, same, skip, repeat)

Pattern (Even - uneven)

Staccato (Bumpy, rough)

Legato (Smooth flowing)

Pulse (Beat)

Meter (Two, Three, Four, Five, Six, Seven, Nine, Eleven, etc.)

Phrase, Section

Stanza - Refrain

Mood (Scary, sweet, sad, exciting, happy, pompous)

Form or Structure

A B A

A A B B

A B C

A A A A A, etc.

RONDO

A B A C A D A

A TIP: Let the music tell the child through repeated listening.
 Call each musical term by its right name.

B I B L I O G R A P H Y

Books Filmstrips Films

About Instruments and the Orchestra

B O O K S

For the Teacher

Stewart, Madeau THE MUSIC LOVER'S GUIDE TO THE INSTRUMENTS OF THE ORCHESTRA

Van Nostrand
Reinhold Company
1980

Foreword by Yehudi Menuhin
This is a fine reference book for all school libraries. The English author, Madeau Stewart, a professional musician, discusses the eighteen principal instruments that make up the modern orchestra in the order in which they appear on the page of a score - from piccolo to double bass - and explains how each works and how it is played. She discusses the main stages in the development of the instruments with illustrations of orchestral repertoire. The book is lavishly illustrated with pictures in full color. In the preface Berlioz is quoted as saying:

"It is not enough that the artist should be well prepared for the public, the public must also be well prepared for what it is going to hear."

For the Child

THE BOY WHO LOVED MUSIC

Viking

This is the story of Karl, a young horn player, and his life in the great European castle of Esterhaza. It is based on historical fact, the composition of Haydn's "Farewell" Symphony, in 1772. Colorful illustrations.

Note: Both books from Raleigh-Wake County,
Supervisor's Music Library

A b o u t C o m p o s e r s

B E E T H O V E N

First, Julia	BEETHOVEN	Watts
Jacobs, David Forbes, Elliott	BEETHOVEN	Harper & Row
Johnson, Ann D.	THE VALUE OF GIVING -- The Story of Beethoven	Oak Tree Publications
Mirsky, Reba Paeff	BEETHOVEN	Follett
Wheeler, Opal	LUDWIG BEETHOVEN AND THE CHIMING TOWER	Dutton
Young, Percy M.	BEETHOVEN	D. White

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BEETHOVEN -- A STORY IN PICTURES Filmstrip with sound Part 1 and Part 2	Bowmar/Noble Los Angeles 90039
BEETHOVEN -- Great Composers Series Color filmstrip with sound	Jam Handy-Scott Holyoke, Mass. 01040
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Slides are free--borrower pays return postage

G E R S H W I N

Armitage, Merle	GEORGE GERSHWIN, MAN AND LEGEND	Duel, Sloane, Pearce
Bryant, Bernice	GEORGE GERSHWIN: YOUNG COMPOSER Children Grades 3 - 7, illustrated	Bobbs Merrill
Ewen, David	GEORGE GERSHWIN -- HIS JOURNEY TO GREATNESS, Same title	Prentice-Hall Greenwood
Ewen, David	THE LIFE AND MUSIC OF GEORGE GERSHWIN	Holt
Jablonski, Edward & Stewart, Lawrence D.	THE GERSHWIN YEARS	Doubleday
Kimball & Simon	THE GERSHWINS	Atheneum

G E R S H W I N , continued

Schwartz, Charles	GERSHWIN, HIS LIFE AND MUSIC	Bobbs Merrill
• • • • •		
Dexter, Dave	JAZZ STORY Upper Grades, illustrated	
Evans, Mark	SCOTT JOPLIN AND THE RAGTIME YEARS	Dodd
M E N D E L S S O H N		
Jacob, Heinrich E.	FELIX MENDELSSOHN AND HIS TIMES	Greenwood
Kupferberg, Herbert	FELIX MENDELSSOHN: HIS LIFE, HIS FAMILY, HIS MUSIC	Scribner
Moshansky, Mozelle	MENDELSSOHN: HIS LIFE AND TIMES (1980)	Hippocrene Books
R I M S K Y - K O R S A K O F F		
Abraham, Gerald E.	RIMSKY-KORSAKOFF	A M S Press
Montagu-Nathan, Montagu	RIMSKY-KORSAKOFF	A M S Press
RIMSKY-KORSAKOFF	THE HISTORY OF MY MUSICAL LIFE	J. A. Joffe, English translation
Zetlin, Michael	THE FIVE (Russian)	Greenwood
S T R A V I N S K Y		
Craft, Robert & Stravinsky, Vera	STRAVINSKY	Knopf
Debrin, Arnold	IGOR STRAVINSKY: HIS LIFE AND TIMES	Crowell
Libman, Lillian	AND MUSIC AT THE CLOSE: STRAVINSKY'S LAST YEARS	Norton
Shirley-Smith, Richard	STRAVINSKY	D. White
Stravinsky, Igor	POETICS OF MUSIC IN THE FORM OF SIX LESSONS	Harvard Paperback
Stravinsky, Theodore	CATHERINE AND IGOR STRAVINSKY Beautiful photographs	Boosey & Hawkes
Young, Percy M.	STRAVINSKY	D. White

F I L M S T R I P S

About the Orchestra

The Heart of the Orchestra
Shining Brass
The Woodwinds
The Beat of the Drum

Singer - S V E
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A R E S O U R C E B O O K

The most comprehensive listing of filmstrips on all subjects is the 1980 edition of INDEX to 35 mm. EDUCATIONAL FILMSTRIPS published by the University of Southern California, University Park, Los Angeles, 90007. (FILM INDEX, too)

